

Ecstatic Images - Series One

A Departmental Honors Thesis (HONRS 499)

by

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May 1996

December 1997

9p
2-27
2-28
2-29
1997
526

ARTIST'S STATEMENT

LISA M. O'CONNOR

ECSTATIC IMAGES - SERIES ONE

Paintings and Drawings done for a Departmental Honors Thesis

The enclosed portfolio was done for a departmental honors thesis exploring the Palaeolithic Mother Goddess that I completed between January and April of 1996. The pattern of the goddess is of an abstract nature, omnipresent and transcendent of all time and space. She functions as a pictorial for the old European ideological system (nature herself), and as a linguistic pattern bound by signs and symbols of the divine flowing power. This is a pattern beget by souls who danced the spiral in harmony with the directional, primordial pulse of the All Mother. The goddess is a symbol for the great giver of life, the wielder of death, and the regeneratrix, not of man exclusively, but all life in the cosmos. The goddess affects humanity regardless of our consciousness, for she is the eternally enduring center, the point from which we all have come. Openly, she is a metaphor for creativity and peace and the knowledge of all that life can be.

The spirit of my images are to service the spiritual, the goddess, who gives to humanity the deepest experience of reality. I am concerned with the divine as the ultimate subject of art, for in my opinion, man is a metaphysical being, therefore art is a metaphysical experience. The images I have chosen to work with are both affirmations of the ageless and eternal and inner experiences with dreaming and the void - creating vision. This vision functions as an awakening to and a coming to terms with the unconscious signs and symbols of my true self. Through my work my soul's true life is vindicated by the divine and a pure level of consciousness. Along my journey to discover the goddess within and without, my artistic endeavors function as a vehicle for spiritual transformation and medicine.

Regarding the actual creative process, I am very much interested in constantly changing the relationship I have with my work. This may range from the way I might hold a tool to make a mark, to feelings inside that may dictate the way I might open my eye to view a mark. As I make my images I am concerned with esthetics, but even more so, the feelings I experience while creating. Through the days and nights of my working, I have felt something older than thought, deeper than death, a warm, enveloping of delight at the delicate whisper of love in life. These

feelings are serene and enduring, and that which I try to visually communicate through my images. I feel this to be an open and an ever-changing approach I can take regarding the process of art making.

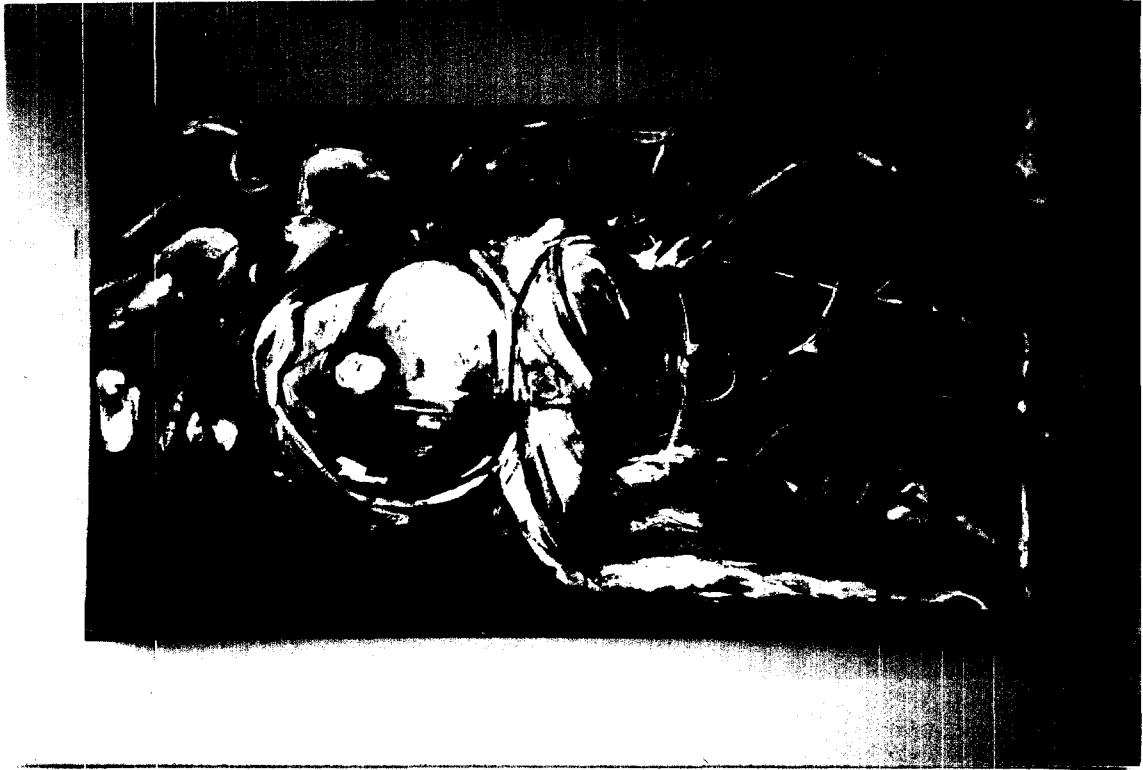
The visual arts are a powerful arena in life and through art, people can either be depressed to die or stimulated to live. It so excites me that a momentary experience with an image can cultivate an infinite sensation of contentment. The honest light and joy of creating and sharing eternally refreshes my life and opens me to that which is wiser and higher than my nature.



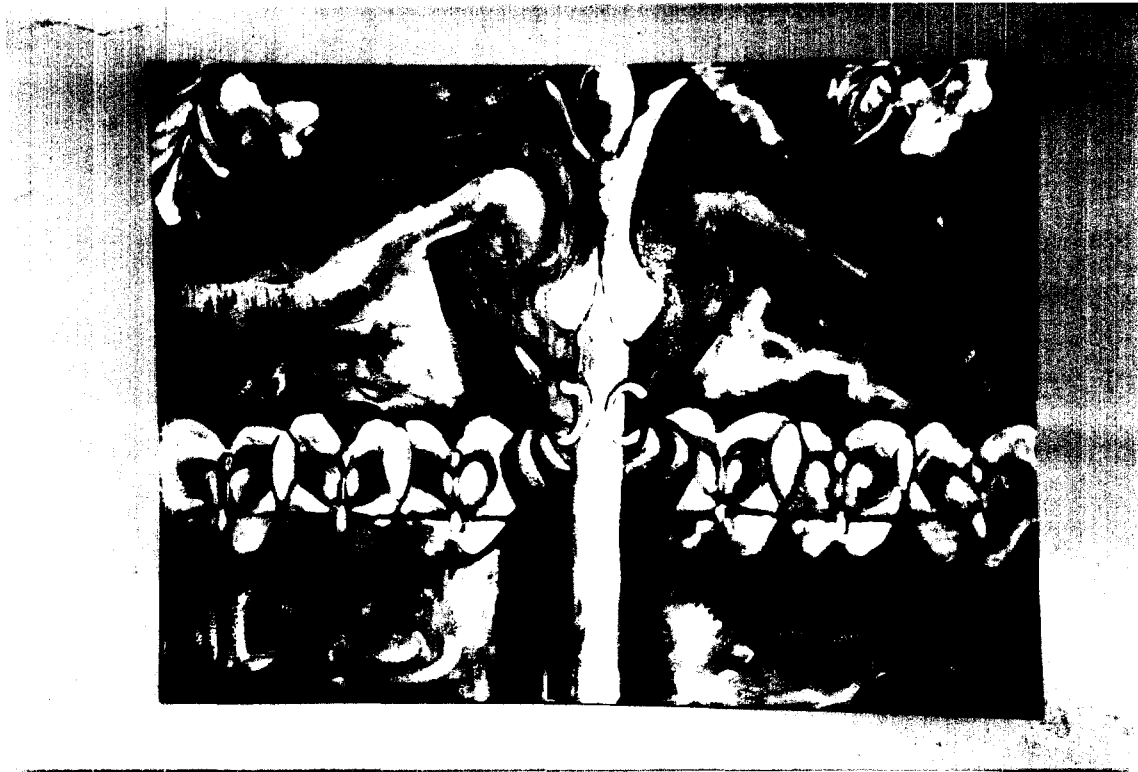
ECSTATIC PRESERVATION

3-1996

oil on canvas



MOTHER AND CHILDREN - ORIGINAL MAGIC
4-1996
oil on canvas



TWO OVARIES, ONE BULL, ONE SERPENT, AND THREE APPLES

3-1996

oil on canvas



BIRDS IN FIFTHS - THURSDAY'S STORM
4-1996
oil on canvas



GRANDMOTHER SPIDER
3-1996
oil on canvas



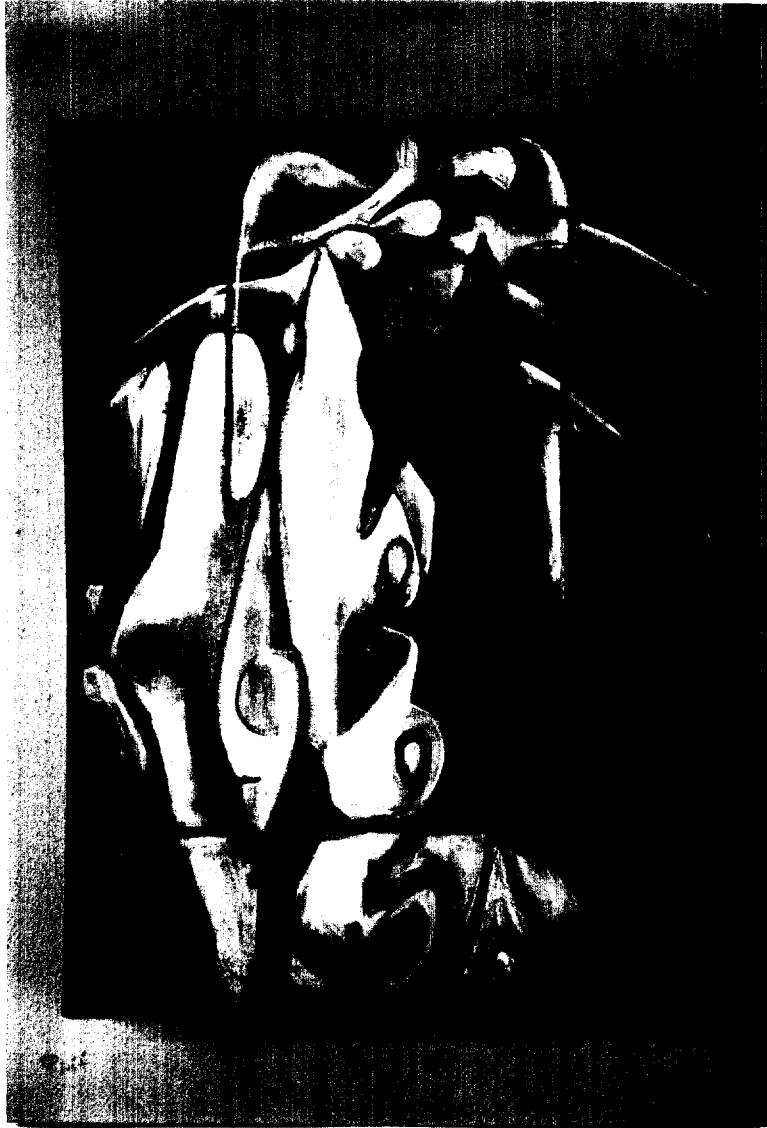
MEDITATION ON HARMONY
4-1996
oil on canvas



THE ARTIST'S HEAD IN THE SIXTH RED TWILIGHT
MEDITATION ON ROOT AND SOLITUDE

3-1996

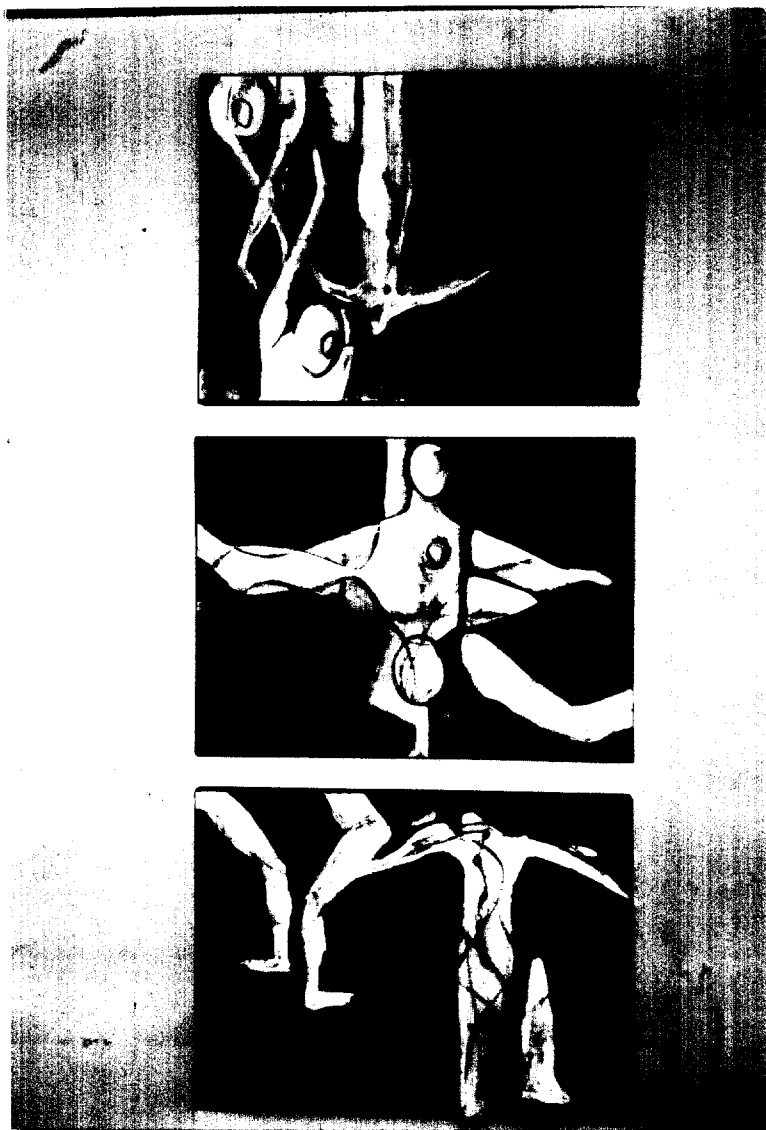
oil on canvas



INTERVENTION - GODDESS NUMBER 13
2-1996
watercolor and acrylic on paper



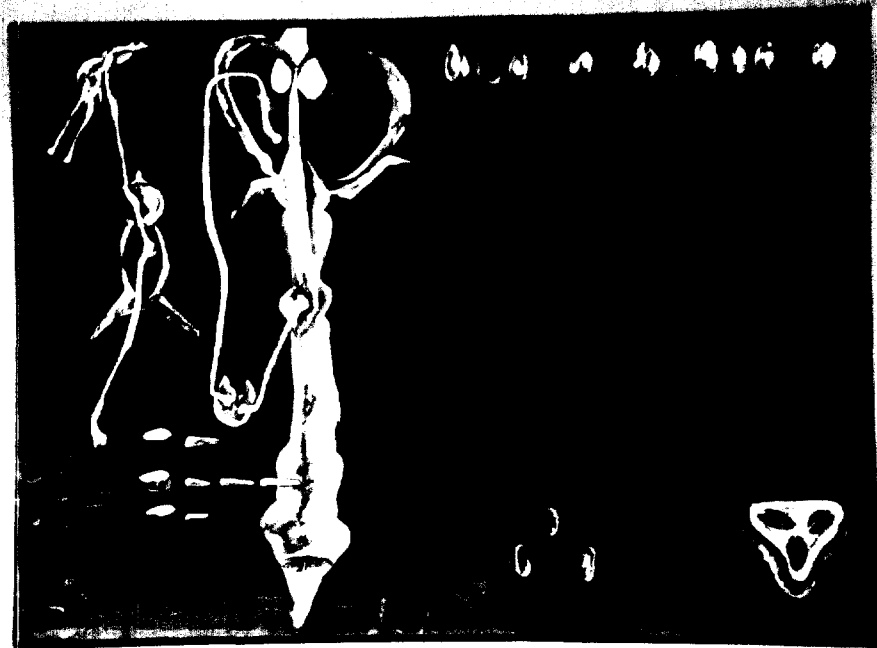
SUMMERLAND
2-1996
watercolor and charcoal on paper



LIBERATION

2-1996

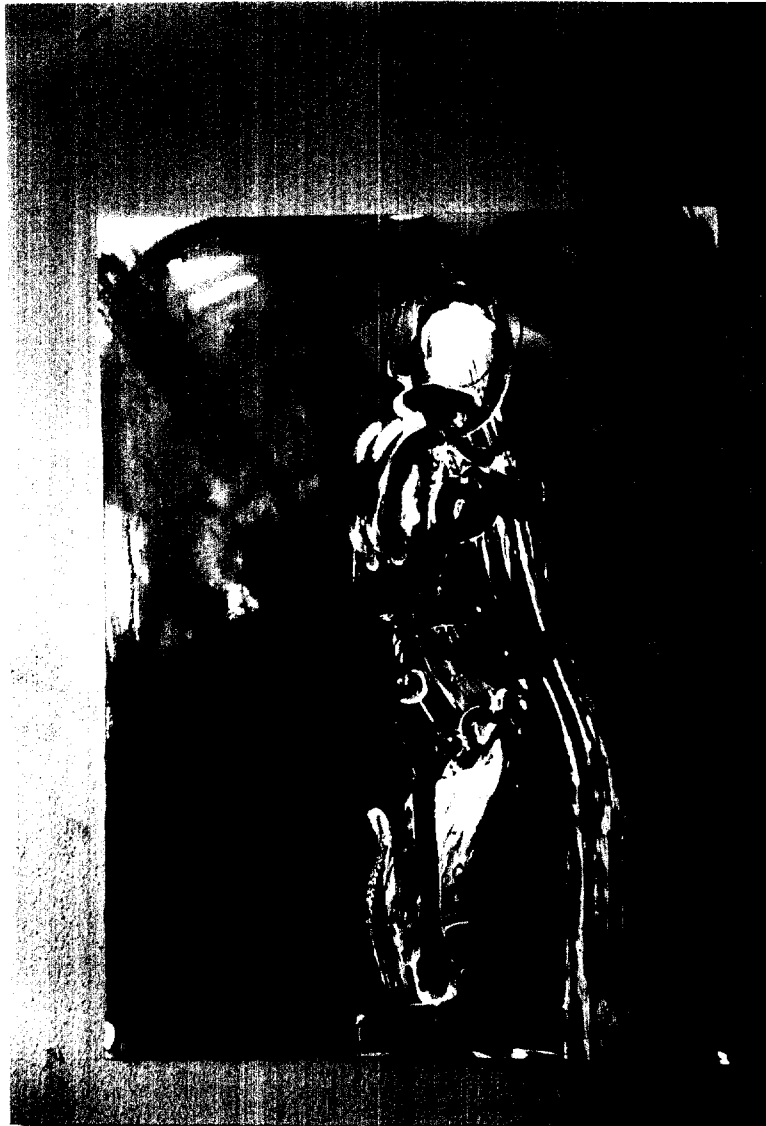
watercolor, acrylic, and mixed drawing media on paper



MEDITATION ON CARDAMON AND BLUE WATER
3-1996
watercolor on paper



PLAY
4-1996
charcoal and pastel on paper



PLANT SPIRIT

4-1996

watercolor, acrylic, and oil bar on paper



MORNING PRAYERS

4-1996

watercolor and liquefied compressed charcoal on board



NIGHT ARRIVAL
1-1996
oil on paper



SERPENT WINDS
4-1996
watercolor, acrylic, and oil on paper



DEATH GODDESS
1-1996
oil on paper

ACKNOWLEDGEMENTS

Thank you, with love to my Mother, Father, and Brother for their enduring hope and support throughout my endeavors. Thank you for loving me, thank you for listening to me, thank you for helping me, thank you for always putting up with me.

Thank you to my beloved chosen family - you know who you are. Thank you for your beautiful light through our living, I love you all.

Thank you to my professors for their hands and insight.

Eternal thanks to the goddess.

May you all always walk in peace and beauty.

BIBLIOGRAPHY

Graziosi, Paolo. Palaeolithic Art. Florence, Italy: McGraw-Hill, 1960.

Gimbutas, Marija. The Civilization of the Goddess. San Francisco: Harper, 1991.